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and represents an Indian, on a true Indian pony, apparently exhausted by his battles and journeyings—a graphic symbol of the Red Man's futile struggle against the white race.

Two other works that have just been received are the sculptured panels for the Palace of Education. They are the works of the two winners of the competition, instituted among the students of the Beaux Arts School of New York. Both have the same subject, Education. In each instance a central figure personifies Education, but Charles G. Peters has used a woman and Cæsar Stea has used a man. In both the central figure is reading from the "book of knowledge" to groups of youth on either side.

Other recent arrivals include a huge frieze for the Palace of Manufactures by Mahonri Young, grandson of Brigham Young, and sculptor of the famous Seagull Monument at Salt Lake City; a female figure bedecked with wreaths and garlands for the niche of the Court of Flowers, by A. Stirling Calder, and a frieze for the base of the altar that marks the front of the Fine Arts Palace, by Ulric Ellerhusen.

**A NOTABLE
FOUNTAIN
FOR DETROIT**

As a result of a competition a design has been secured for the James Scott Memorial

Fountain which is to be erected on Belle Isle, Detroit's unique and beautiful pleasure park. It is by Cass Gilbert of New York, and provides for a great geyser which will throw a volume of water nine-

ty feet high. This is surrounded by smaller jets which add to the beauty of the great column of water. Between the fountain proper and the lower extremity of Mr. Gilbert's scheme is a lagoon which will give an admirable view of the fountain proper, while the whole lower end of Belle Isle from the bridge to a V-shaped apex extending a considerable distance beyond the present shore line is contemplated in the scheme. Back of the great fountain, which is the center of the scheme will be a formal basin at one end of which will be located the life-size statue of James Scott, whose generous bequest makes this magnificent work of art possible.

The statue, fountain, peristyle, colonnades and other architectural features are limited in cost to \$350,000 though the entire scheme will cost in the neighborhood of \$600,000. It is estimated that it will require three years to carry the plan to completion.

**ART IN
CHICAGO**

Chicago's season of exhibitions will open at the Art Institute with the annual display of the Art Crafts, October 1st, a showing of handiwork that has increased in importance annually. Owing to the assistance of the Municipal Art League, which offers a series of prizes in all departments, and a committee that has undertaken to promote an interest in the various groups of work, among the women's clubs of the city and suburbs, the variety of objects installed surpasses any previous efforts of the sup-



PANEL BY C. G. PETERS. TO GO ABOVE ENTRANCE OF PALACE OF EDUCATION. PANAMA-PACIFIC EXPOSITION



THE GOVERNESS—A PAINTING BY LAURA KNIGHT IN THE INTERNATIONAL EXHIBITION
SENT OUT BY THE AMERICAN FEDERATION OF ARTS

porters of this special phase of art. In order to encourage the art crafts in small towns and rural districts in Illinois, invitations were distributed in every society that was discovered. Advertisements inviting entries were printed in Chicago's great dailies, and, as a result, numerous workers in quiet studios responded and solitary artists have come forward. As usual the handsome exhibits of hand-made silver, jewelry, embroidery, pottery, illumination, book-bindings are most attractive. The lace-makers from New Ulm, Minnesota, the Deerfield rug-makers, the work of the blind, Russian lace, and vases, jugs and bowls from the Rookwoods, Paul Revere, and other potteries maintain the distinction expected of them. In addition to the art crafts general display, there is a group of unusual coverlets handwoven, and some quaint old samplers, the Herter tapestries and other handsome pieces. The

visitors to the Art Crafts Exhibition are chiefly those particularly interested in handiwork. They represent another circle than those who will attend the annual exhibition of American Paintings and Sculpture which will take place in November, and are therefore of special importance.

Owing to the war in Europe, the German paintings gathered by the trustees of the Art Institute, early in the summer in Munich, will not be here for exhibition unless peace makes the way clear for their shipment. The canvases were said to represent the most recent thought in the art movement on the Continent. The paintings from the *Salon* in Paris, and the works of American artists abroad will be absent from the annual exhibition of American Paintings and Sculpture opening in November. Miss Hallowell, the agent of the Art Institute, was to ship them in September.

The Municipal Art League having reorganized, has put twenty committees into the field to promote not only Civic but Industrial Art. Festivals and pageants, mural decorations in public buildings and in schools, children's art education, a Municipal Art Gallery of the Works of Chicago Painters, the establishment of prizes to encourage young portrait painters, the painting of large canvases for the Chicago Artists' exhibition, and the increase of a fund to aid young sculptors until they are able to take care of themselves, are among the proposed activities. There is also an experienced social committee which is to concern itself with receptions and the social success of all the exhibitions at the Art Institute.

With a desire to educate the public in sculpture out of doors, the West Park Commissioners, William Frederick Grower, chairman, have published an illustrated report of the parks, playgrounds, gardens and boulevards with pictures of pieces of sculpture, their titles and names of the artists. The reports are to be distributed freely. The Lincoln Park Board may follow that plan also; at present it is moving pieces of statuary from obscure positions to the edge of the park in full view from the public highways where numbers of people can see them. The statues of Garibaldi, the Italian patriot, and Chevalier de la Salle, the heroic explorer of the Mississippi Valley, both figures in bronze, have been removed to commanding positions on the west side of the park overlooking North Clark Street, a much traveled thoroughfare.

A marble shaft, surmounted by an eagle, a classic design by Henry Bacon, is to be placed in the West Parks as a memorial of the hundred years of Illinois as a State of the Union. The centennial anniversary occurs in 1918, and the monument properly inscribed will be presented by the Ferguson Fund trustees who have charge of the \$1,000,000 left for sculptural decorations in Chicago.

The Florentine Brotherhood, Carlo Romanelli, president, is casting in bronze two bulls by Daniel Chester

French, for decorations in the West Parks. The plaster models, which survived from the World's Fair of 1893, have long been at the entrance of the rose gardens.

The lofty figure "The Republic," by Daniel Chester French, which was conspicuous at the World's Fair in Chicago in 1893, is to be cast in bronze and given a worthy site on the lake front in Grant Park. The money for the purpose comes from a fund remaining over from World's Fair days accumulating interest for over twenty years.

A book describing the dedication of the Ferguson Fountain of the Great Lakes (September 9, 1913) was compiled by Mr. French shortly before his last illness and has now been printed. It is an attractive volume of fifty pages and five illustrations.

The Art Institute has received the sum of \$50,000 in the will of the late Samuel M. Nickerson, for the purpose of caring for and adding to the collections of paintings, prints, jades, crystals, potteries and porcelains and Japanese curios, constituting the most valuable gifts ever made to the Art Institute, and which are installed in two galleries decorated by the donors at the presentation in 1890. The interesting note in this bequest is, that the use of the interest of the fund to maintain and to increase the value of the collections is left to the discretion of the trustees. Too often gifts of collections are made without any provision for maintenance, or the fund is tied with so much red tape that there is difficulty in making right use of it.

The life memberships, and the annual memberships at the Art Institute are being increased in numbers by an active campaign pushed by Acting Director N. H. Carpenter. The broadest work of the coming season will be in the efforts to coöperate with the public schools to widen the art life of children.

Nancy Cox-McCormack, a sculptor, and Edgar Payne, a painter of California landscapes, held at the last of the season a most successful exhibition at the Palette and Chisel Club. Both artists are well known from Chicago to the Pacific.

Mrs. Cox-McCormack showed her portraits of eminent men and women, including the busts of Clarence Darrow, the lawyer, Christian Abrahamsen and Wellington J. Reynolds, the portrait painters, and others prominent socially. She has executed a large panel with two portraits in relief of George and Frederick Woodruff of the First National Bank of the City of Joliet, Illinois. The bronze properly inscribed is placed in the new building dedicated at the close of the half century of the institution. Mr. Payne's California landscapes are brilliant translations of the Golden West. The canvases numbering three-score, half of which were sold, accorded him a rank among the first painters of the Pacific Coast. Mr. Payne has a local reputation as a mural painter. He is completing fourteen large panels each 26x6 feet, and a lunette sixty feet in length, the compositions illustrating American History, for the new American Theater, a handsome building on the west side of the city.

A NEW LINE
OF MUSEUM
ACTIVITY

Under the caption "A New Way an Art Museum Can Serve the Public" was recently published in the *Museum News*, the following account of a new line of activity to be undertaken by the Toledo Museum:

"The Toledo Museum is about to inaugurate a rather novel movement in art education, a distinct step forward in bringing art into the homes and daily lives of the citizens.

"While the Museum has always been a leader among similar institutions of the country, in making art popular with all classes and all ages, we feel that there is a still wider and perhaps a more practical field for work and that, in addition to its numerous present activities, it should make a sustained effort to influence the people towards making their homes more beautiful, both within doors and without.

"We should wage unceasing warfare on sham furniture, worthless pictures, bad decorations, harsh colors, glaring lights and unlovely yards, all these

things which afford no rest to the eye or peace to the soul.

"Bearing in mind the advice of William Morris, 'Have nothing in your houses that you do not know to be useful or believe to be beautiful,' we should preach the gospel of simplicity and truth and should try to open people's eyes to the need of making their environment beautiful and to a proper realization of the fact that a house, inexpensively but attractively furnished, with a few flowers, vines and shrubs around it, will produce restfulness and content and will make better workmen, better citizens and happier men and women.

"We intend to start in a modest way, with a two-room exhibit at the Museum, one room to be furnished inexpensively and in good taste, with a harmonious color scheme, simple decorations and good furniture, the other room exhibiting as many as possible of the most common offenses against the laws of truth and beauty. Printed signs will show plainly just why the wall-paper, this chair or that table, is good or bad, so that he who runs may read. Those who are brought face to face with a tell-tale parallel of this kind can not help being influenced towards a better taste and a greater and more intelligent interest in their homes and their surroundings.

"If this exhibition is successful, we plan to have other similar exhibitions, not only of different furnished rooms, but also of the various arts and crafts and to give illustrated lectures, both in the Museum building and in different parts of the city, so that we may reach a large number of people.

"We may also exhibit model homes in widely separated localities, making their surroundings attractive with flowers and shrubs; we plan to conduct Garden and 'House Beautiful' competitions, with appropriate prizes for the best showing, urge the planting of vines on factories, barns and sheds, encourage the liberal use of fresh paint on dilapidated exteriors, eliminate, as far as possible, our ugly dumping grounds, bill boards, tumble-down fences, and convert unsightly back yards into attractive garden places."